

# Jungian Psychology and Personal Correlations

## Part 7 of 7

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I introduce, now, another discussion of psychological interest, but this particular discussion is not for general use, at least so long as I am personally alive, in as much as it deals with some rather intimate subjective biographical material and also involves some speculative elements that are only of tentative value. This tape is primarily for the benefit of the psychologists and other individuals of more mature approach to this type of problem. This tape will be concerned, first of all, with two sleeping experiences, either dream or essentially a waking kind of consciousness during sleep, that were of particular importance in my own life.

There were two dreams, or experiences of dream-like nature, which occurred on the order of 45 to 50 years ago which remain as the only such experiences of importance enough to remain in my memory very clearly. I shall go into some detail in the reporting of these and in the discussion of their meaningful value for the waking consciousness. Both of them involve the figure of Mephisto in a very important development. One of them involving the imago of the Sage, which is sometimes called the Master, and which seems to have a superior order of numinous value. We will deal with the first of these two dreams in the chronological order.

I shall deal in some detail with the objective situation which preceded the first dream. In 1927 my former wife, her son, and two friends, one a doctor and his wife, and myself, made a trip into the country surrounding the Grand Canyon. As the trip was proposed it involved crossing the Colorado River back in the days before there was any bridging of it in the vicinity of the Grand Canyon. The crossing involved a ferry, known as Lees Ferry, and a passing up a road which I shall describe in some detail as it was a notorious road in those days.

The preceding year my former wife, her son, and myself, had made a trip from the south side over this road, known as the Mormon Dugway, to Lees Ferry and across it. In the trip of '27, we proposed to make the trip in the reverse order, in other words, making the crossing from the north side of the Colorado River to the south side. In 1926 we had been at the south rim of the Grand Canyon and had heard of this road; it had a notorious reputation. It was regarded as a nerve-testing trip to drive a car over it. It was even said that at one time, even though you drove with the wheels of the car next to the bank, there was a place where part of the outside wheel would go over unsupported empty space and that it really was a nerve-racking experience. When making the trip over it, I was well aware of the narrowness and crookedness of the road. It had been worked upon so that no longer would any of the tire of the car be over empty space, but there were places where the margin was extremely small—not over six inches in excess of the absolute width needed by the car. It was a road in shale formation which does not erode into precipitous forms as do the lime formations and the sandstone formations, but rather in the form of slopes; nonetheless, they were steep enough so that they were sufficiently dangerous for one if he got off of the road. In driving down the road, one saw the Colorado River

below, flowing at a swift rate said to be six miles an hour. This had a psychological effect that tended to shatter one's nerves. I managed the driving by focusing so completely on the road that I did not see the river at the same time. The crossing was made without incident.

In the following year when we planned a second trip, we approached from the north side of the Colorado River. We camped one night in House Rock Valley, and the doctor who was with us interviewed three or four individuals who were coming in the south to north course on the road, and he found in each case that the driver's nerve had been shattered by his experience, so much so that the good doctor, himself, wondered whether he had the nerve to take the trip over the Mormon Dugway himself.

One night in 1927 shortly before taking off on the trip, I lay in bed and during the time before falling asleep, in imagination, proceeded on the drive over the crossing of the Colorado River and the procedure on the Mormon Dugway. This I was doing in the form of a conceptually imagining process, but while so imagining, I fell asleep without breaking the course of the imagined driving, but with this difference, that after I fell asleep I was actually driving a car up the lower portion of the Mormon Dugway. As I rounded a curve near the bottom where I could see the top portion of that Dugway, there emerged a magnificent car with him of the pointed beard at the steering wheel. Now, somehow, which is not too easily explained, though I was driving at the lower portion of the highway, perhaps 2,000 feet away from this car that emerged at the top and coming toward me, I was able to get an intimate view of that car. It was a magnificent vehicle, utterly sound and complete, with an enormous hood implying a major power plant. It was highly polished and flawless in every detail; and at the wheel sat Mephisto, himself, expressing the last word in complete efficiency. There was no weakness whatsoever in his control of the car. There was, as it were, an intolerant perfection of manipulation in his control—intolerant in the sense that there was no consideration or sympathy with any element of imperfection in any respect. He incarnated the very essence of perfection in manipulative control. He came down this impossible road at racing speed with perfect control all the way. I was not conscious of any fear concerning a possible collision. As I remember, I wondered how we would pass. But as he came upon me, it seemed as though we coalesced—car and all. And I woke up. That was the end of that particular dreaming experience.

An important point to note here is the shift from waking imagining to dreaming without any apparent break. The dream experience, thus, was apparently derived from the waking consciousness, not something that comes up from the unconscious in unexpected forms, but the relation of the dreaming experience in the beginning was a shift from a waking imagination. This does not seem to be the usual interpretation as to the source of dreaming consciousness, which is regarded as an emergence from the unconscious. In this case, the dreaming state in its early stage was a continuation of a waking stage of consciousness with the change from conceptual imagining to actual performance.

A few years later, but yet prior to August 7, 1936, there was another dream, or sleeping experience.

Here I enter a footnote. I use the term 'sleeping experience' because of certain statements made by Sri Aurobindo. Sri Aurobindo has made a distinction between the authentic dream and a kind of experience which may happen during sleep that is, nonetheless, a real or authentic experience. The impact of this sleeping experience is so

important that there is some doubt in my mind as to whether it should be classed along with ordinary dream experiences, and for that reason I employ the term sleeping experience. End of the footnote.

The second sleeping experience took place inside a theater. There was the usual stage raised above the level of the orchestra seats, or the pit, and at least two aisles running back as is usual in a theater. There were means by which access with the aisles from the stage could be made. There were, also, at least one box on what would ordinarily be the balcony level; presumptively there were other boxes, but I was conscious of only this one. It was so placed that it was right over the right aisle leading to the stage and giving access to the theater seats in the orchestra. This point is important. The theater was empty except for those who played a part in the dream, or sleeping experience. On the stage there was a bed, and a young woman was lying in it, seemingly near the extreme of exhaustion. In the box, that had seats right over the right lane, there sat a figure that was bearded and represented the numinous principle, the Sage or the Master. I, myself, in my own proper person, seemed to be in some way fused with this figure that sat in the box. From that perspective I perceived the events of the dream, but was simply a passive witness. I did not know beforehand what moves the Sage would take. In the opening phase, I had the impression that the Sage had spoken to someone who sat near him and said that the events that were about to transpire were of importance to him and that he should go down to the stage. Apparently he had done so, but he was never at any time seen by me. In fact, I don't know whether the figure was masculine or feminine, for that matter. I don't know what particular archetype this figure would represent, as I did not even see it. I have assumed that it might be the shadow, but that is a speculation. The drama on the stage opened with the entrance of Mephisto, who began a dance of more than human possibility with a perfection of control that was also more than human.

Either during the dream or afterwards, I made a correlation of this particular dance with a certain story I had read many years before.<sup>1</sup> This story was in a pulp magazine and was a piece of purely imaginative fiction which ordinarily one would say was merely imagination and no more. But an analysis of the figures in this particular story may indicate that it is really a significant representation. Many features in it were weird. The wise ruling powers of a people that were represented as existing by the story were not human beings, but large frog-like creatures. This seems rather idiotic, but when we come to the symbolism it begins to take on meaning. There was in that country a hostile entity in human shape who was collecting an army intended for the purpose of taking over the control of the country from these wise frog-like creatures. He built his army by taking control of individuals that might happen along. This control was effected by a dance which was a replica of the one I witnessed in the theater. The effect of the dance, as represented by the story, was to take over control of the individuals, to render them into the condition of being zombies, soulless entities that still were alive, and were under the complete control of the hostile entity. They could well be called bio-computers, or zombies, but utterly soulless though continuing to live. The control of these entities by the hostile figure seeking power was absolute.

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<sup>1</sup> Perhaps Wolff is referring to *The Moon Pool* by Abraham Merritt (New York: G. P. Putman's Sons, 1919). There is a description of this dance of the "Shining One" in Chapter XIX.

Now, what is the significance of the wise frog-like creatures? The frog is an amphibian, in other words, a creature that is equally at home in the water and on land. If we take the water as representing the unconscious and the land as the emerging consciousness, it would imply that these creatures were fully functional on both levels; whereas, the hostile entity seeking power, being a human or humanoid, was oriented exclusively to the conscious side. And the issue that was here symbolized could very well be this: that the entity in a human or humanoid form was seeking to gain control, from the standpoint of relative consciousness, of the whole, represented by the combination of the unconscious and the relative consciousness representing the domain in which the frog-like creatures functioned. For the frog-like creatures, this was a serious challenge. I bring this in because the implication of the dance in the dream was of the same sort. The aim was to reduce the feminine entity to such an autonomous condition and the taking from her the power which she represented, on the part of Mephisto.

The dance of Mephisto grew to a furious tempo and seemed to develop a kind of magnetism which virtually compelled the young woman to leave her bed and participate in the dance. It grew in fury until it could no longer be contained by the stage, and the young woman went down from the stage to the aisle which passed under the box in which the Sage sat, and it ran around the room and back to the stage on the opposite aisle, and then over the same course again. The Sage watched intently, and it soon became evident that the young woman was losing out in the contest; and then, and then only, he intervened.

Now, I seemed to know this: that the power of Mephisto almost equaled the power of the Sage; he had only one edge of superior exertion of power. He directed at Mephisto a rapid succession of the two forces, or principles, or modes, known as love and hate. It seemed to be known that Mephisto was immune to the action of either of these qualities upon himself if exerted alone, but the rapid oscillation of these two undermined his self-control. As he passed under the Sage the final time, he looked up and I saw anger in his eyes and in his demeanor; and he shot a force at the Sage which came in the appearance of a number of bullets. These, the Sage caught in his mouth and spewed back at him. And I woke up with a sense of victory. This sense of victory lasted for several days—a sense that the issue had been won and that it was of supreme importance. Now we'll proceed to the problem of interpretation.<sup>2</sup>

For one who has even a minor familiarity with the Jungian psychoanalysis, the archetype represented by the young woman would at once be identified as the anima, and the anima represents the relatively repressed qualities that are in the male individual, in other words, the feminine characteristics in the male that are relatively in the background or functioning in the unconscious. In this form of analysis, the figure is really psycho-biological. It is correlated with the physical traits that are of a feminine nature in the male but relatively in the background. And the opposite is true of the female where the figure would be that of the animus. But approaching from this angle, I have never found an interpretation of these dreams that is satisfactory.

Now, if one turns to the implied psychology of Sri Aurobindo's more metaphysical treatment of the subject, I find a possible interpretation that fits much

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<sup>2</sup> See the audio recordings, "Conversation with Franklin Merrell-Wolff, Dr. Rein'l, and Others," part 2, and "Triune Constitution of Man," for earlier reports of these dreams.

better. There is in his system the concept of the psychic being, which is defined as the portion of the Divine that is in the evolution which contrasts with the overhead Divine which is not in the evolution. I do not remember that he indicated that the psychic being was feminine and the overhead portion was masculine, but in the general Indian symbolism as represented in the relationship between *Shiva* and *Kali*, *Shiva* is the masculine aspect and *Kali* is the feminine, though both are Divine powers. The feminine is the active principle and the masculine is the passive principle as presented here. Now, the psychic being, as standing within the evolution and subject to it, would seem to be the active principle, and therefore feminine. I therefore assume that the psychic being is feminine, but not in the sense of the biological use of the term, but rather in the sense of the transcendent use of the term, in which case the psychic being in both a man and a woman would be feminine and the overhead Divine would be masculine. This develops a very different picture from that which we derive from the Jungian type of analysis, but as will be shown later, it fits an interpretation that I find, in fact, satisfactory.

Now, Aurobindo says that the psychic being dwells in the heart behind the heart. The “heart” here would be, no doubt, *anahata* in the *Tantric* system of the *chakras*—the heart *chakra* being *anahata*. If we were to think of the anima or animus, the anima, say, as being in the outer heart and the psychic being in the heart behind the heart, we would have a correspondence that might be quite reasonable. In the case of the female human being, the animus would not be in the heart, necessarily, at all, but perhaps in the head. But in any case the psychic being would be in the heart behind the heart. Here I’m adding an interpretation beyond anything I have actually seen in Aurobindo’s writing. But let’s regard this position at least in a tentative sense.

Now, what is the significance of the Mephisto figure? If we take Mephisto as understood in the Western sense, it does not seem to produce a meaning that I find satisfactory. This Mephisto, this bearded figure, does not have anything about it that is sordid, as there is something sordid in connection with the Mephisto of the Faust legend. He is an austere figure. He is an aspect of the negative principle, but connected with the mental level. There are other aspects of the negative principle connected with the vital level which is very muddy and irrational; but the Mephisto in this case is highly rational—intolerantly so—and very commanding, and essentially austere with an attitude of disgust with respect to the lower manifestations of the negative principle.

Here, again, we derive from the metaphysics of Aurobindo a meaning that clarifies this. The negative principle on the mental level, according to Aurobindo, is an *Asura*—a semi-Divine entity but highly intellectual. There are other aspects of the negative principle connected with the vital nature that are distinctly very muddy. As I got the inside view of this *asuric* principle, it was completely intolerant of that muddy side of the negative principle; in fact, more intolerant of human weakness than was the Sage, who, though in this respect in agreement with the *Asura*, was much gentler and patient with human weakness, more inclined to be compassionate and willing to consider human weakness and treat it in a kindly though definitely reproofing way. The *asuric* element was intolerant. The element represented by the Sage, which I would like to call the “transcendental component,” for that seems to fit its meaning, had consideration and compassion though no less insisting upon purity, though willing to be gentle and guide towards purity rather than to intolerantly reject impurity. This is a description of the character of these two figures such as I know them from some sort of insight into their inner nature.

Let us, then, for this analysis assume that the young woman represents the psychic being, that Mephisto represents the mental *Asura*, and third, that the Sage figure represents the transcendental component, or what Aurobindo calls the overhead Divine. In these terms it places the whole issue on a level well transcending the biological and represents an issue of transcendent importance. What we have here, then, is an effort by Mephisto, or the *Asura*, to take unto himself a Divine power, and thus to ascend to central or premier governance. It is a replica of the story of Lucifer. In that story, Lucifer is pictured as the brightest star of the morning who sought the supreme power to transcend the power of the Divine which led to his fall. It is this story repeated on the microcosmic level. It thus is an issue of the very highest importance. It's entirely above the bio-psychological, but belongs to a zone which might be called meta-psychology. This means in objective terms that the intellect was striving to become the supreme ruler, a position which it cannot authentically occupy. And that is true, I must confess, of my intellect as of those days. The meaning of the sleeping experience is, thus, the issue between this Luciferian ambition on the part of the *Asura* and the transcendental component which is the authentic supreme ruler, the *Atman*, in fact, or rather the *Atman-Brahman* principle.

Going beyond the actual content of the dream, the outcome of the issue between the Sage and the *asuric* form of Mephisto was not the destruction of the intellectual principle, but the subordinating it to a higher principle represented by the Sage, or what I call the transcendental component, the true royalty in the organization of the total entity. That which was represented by the *Asura* became a subordinate, vice-regal power, one that rules in the absence of the immediate presence of the transcendental component, but is subordinate immediately when the transcendental component functions. Actually, that was a happier outcome for that represented by the Mephisto image than if it had been successful in its effort to attain supreme power. It was able to function more effectively and more happily under the supremacy of the transcendental component.

This is the essential interpretation of the second dream. As to the first dream, the thing that seems to stand out was that Mephisto represented complete control over a mundane situation, that it was thoroughly master in that situation. This pair of dreams, or sleeping experiences, has actually been of outstanding importance in my own experience. I firmly believe that if the victory had not been achieved by the Sage, there never would have been the event which took place on the 7 of August, 1936.

There is one conclusion which might be drawn from this issue which I reject, namely, that the victory of the transcendental component meant the ascendancy of the irrational factor in the psychology or psyche of man over the rational factor. It is not that. It means a victory, on the other hand, of the transcendental component over the rational, and, in fact, the issue could have been drawn in other terms in which it would have been a victory of the transcendental component over the irrational. The transcendental component is at once the synthesis of what we separate here in terms of rational and irrational so that they coexist at the same time implying a nondualistic state of consciousness.